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of the distinction pointed out by Sievers, PBB. xii, 498.—An examination of another copy besides my own has shown that the misprint (Riemer, p. 162) in Haupt's edition of *do* for *dô* (l. 987) is merely an instance of a broken type.—The proof reading has been done with extreme care; there are practically no misprints. Under *gemach*, p. 35, read *Behaglichkeit* for *Behaglichheit*; *drüd.* for *prüp.* on p. 136, l. 1, doubtless slipped in after the final revision.

In conclusion it may be in place to state that at least two of the general strictures above made would apply with equal force to other works of this nature, whether glossaries or rime-indices, and that they do not affect the general character of the book, which remains a model of good workmanship.

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L. TESSON, *Méthode naturelle et rationnelle pour apprendre en même temps à parler correctement, à lire et à écrire le français*. Paris: Amat, 1913. 96 pp.

This booklet begins, as every modern-language primer should, with sounds. But unfortunately the author's sound-system is not complete. It has no means of showing the difference between *mettre* and *maître*. It lacks symbols for voiceless *l* and voiceless *r*, although these sounds are required in the pausal forms of words like *ample* and *encre*. As it is a common (and, to sensitive ears, extremely unpleasant) mistake among foreigners to use voiceless *l* and voiceless *r* where the voiced sounds are needed, the author is wrong in saying (p. 16) that foreigners can learn to pronounce French correctly by following his transcriptions.

The key-words given for wone sound of *o* are *homme* and *vieillot*. This is misleading; in normal French *vieillot* rhymes with *chaud*. Curiously enough the author writes "paltô" (p. 51) and "arikô" (p. 57) with the same close *o* as in *chapeau*.

I do not think most teachers would like the system of transcription: "ho-" for *chou* seems

rather odd, and would repel anybody who, either in theory or in practice, distinguishes the sound *h*. The highly punctuated effect of the system could be lessened by using (which would harmonize with the author's *w* for the corresponding semivowel) instead of "o-"; *h* instead of "u"; *æ* instead of "e-"; and *ñ* instead of "g-". The texts contain many mistakes; evidently the author is not skilled in the art of transcription.

In the last third of the work, orthography is gradually mixed with the phonetic forms. Thus the learner begins with "bôko-" (not "bôk-o" as misprinted on p. 57); then come "bôko-u" (p. 63), "bôko-up" (p. 68), "bôco-up" (p. 72), "bea:co-up" (p. 80) and finally *beaucoup*. I do not like this plan; it seems a needless waste of time, even if it is not actually harmful, to teach anything besides phonetic spelling and orthography.

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CORRESPONDENCE

UNTERMAYER AND RATISBONNE

To the Editors of Mod. Lang. Notes.

SIRS:—In a publication of some fifty years ago I note a French poem which has a striking parallel in a very recent American magazine. The American poem is by Mr. Louis Untermeyer, and is to be found in the August number of *Harper's*, page 398. Here it is:

FOLK SONG

Back she came through the flaming dusk,
And her mother spoke and said:
"What gives your eyes that dancing light,
What makes your lips so strangely bright,
And why are your cheeks so red?"
"Oh, mother, the berries I ate in the lane
Have left a stain."

Back she came through the faltering dusk
And her mother spoke and said:
"You are weeping, your footstep is heavy with care,
What makes you totter and cling to the stair,
And why do you hang your head?"
"Oh, mother—oh, mother, you never can know—
I loved him so!"